



Band _____
 Class _____
 Judge _____
 Date _____

VISUAL PERFORMANCE - INDIVIDUAL

Credit the range and variety of the vocabulary, and the training/achievement of the technical and expressive skills.

| VOCABULARY | EXCELLENCE |
|---|--|
| <p>TO WHAT DEGREE DOES THE PROGRAM DEMONSTRATE:</p> <ul style="list-style-type: none"> • Range and Variety of all movements • Impact upon the body, especially while playing or manipulating equipment • Variations in spacing responsibilities • Variations in orientation • Variations in tempo, meter and pulse • Expressive range through dynamic efforts of space, time, weight, and flow | <p>TO WHAT DEGREE DO THE PERFORMERS DEMONSTRATE:</p> <ul style="list-style-type: none"> • Understanding of the principles of movement • Achievement of spacing, line, timing, and orientation • Control of visual pulse • Training, including concentration, stamina, and recovery • Achievement of dynamic gradations and effort changes • Adherence to a chosen style of movement • Understanding of Roles/Poise |
| SCORE (OUT OF 100) | SCORE (OUT OF 100) |
| | |
| Total (OUT OF 200) | |
| <p>Judges Signature _____</p> | |

| | | | | |
|-----------------------------------|---|--------------------------------------|--|--|
| Not Met WEAK 0 to 39 | Occasionally FAIR 40 to 49 | Sometimes GOOD 50 to 69 | Frequently EXCELLENT 70 to 89 | Always SUPERIOR 90 to 100 |
| Sub-Caption spread guidelines | VERY comparable: 1-3 tenths | MINOR differences: 4-6 tenths | DEFINITIVE differences: 7-9 tenths | SIGNIFICANT differences: 1+ point |



Band _____
 Class _____
 Judge _____
 Date _____

VISUAL PERFORMANCE - ENSEMBLE

*Credit the principles of Design, Composition, and Excellence.
 Consider how and why each visual effect occurs throughout the design.*

| COMPOSITION | EXCELLENCE |
|--|---|
| <p>TO WHAT DEGREE DOES THE PROGRAM DEMONSTRATE:</p> <ul style="list-style-type: none"> • Use of design elements in form, body, and equipment • Horizontal Orchestration- the guiding of the eye through time from event to event • Vertical Orchestration- the layering of simultaneous elements to enhance a single moment • Visual Musicality or enhancement of the audio, including dynamic effort qualities • Characteristics, details, nuances in the deployment of both individual and ensemble efforts • Artistic Expression | <p>TO WHAT DEGREE DO THE PERFORMERS DEMONSTRATE:</p> <ul style="list-style-type: none"> • Achievement of spacing, line, timing, and orientation • Achievement of dynamic gradations and effort changes • Projection of a chosen style in movement or equipment • Training, including concentration, stamina and recovery |
| SCORE (OUT OF 100) | SCORE (OUT OF 100) |
| | |
| Total (OUT OF 200) | |
| <p>Judges Signature _____</p> | |

| | | | | |
|--------------------------------------|---|---|--|---|
| Not Met WEAK 0 to 39 | Occasionally FAIR 40 to 49 | Sometimes GOOD 50 to 69 | Frequently EXCELLENT 70 to 89 | Always SUPERIOR 90 to 100 |
| Sub-Caption spread guidelines | VERY comparable: 1-3 tenths | MINOR differences: 4-6 tenths | DEFINITIVE differences: 7-9 tenths | SIGNIFICANT differences: 1+ point |



Band _____
 Class _____
 Judge _____
 Date _____

GENERAL EFFECT - VISUAL

Consider why each visual effect occurs to complete the program.

| PROGRAM | PERFORMANCE |
|--|---|
| TO WHAT DEGREE DOES THE PROGRAM DEMONSTRATE: <ul style="list-style-type: none"> Imagination, Creativity, Originality Pacing of events through time Staging and Design Continuity and Flow between visual effects Impacts, Resolutions, Climaxes Variety of visual effects Production Value: Concept, costumes, color/pattern scheme, prop usage Coordination of simultaneous elements | TO WHAT DEGREE DO THE PERFORMERS DEMONSTRATE: <ul style="list-style-type: none"> Emotion and Engagement with the audience Visual Artistry and Technical Ability Sustained development of ideas and moods Clear delivery of Impacts, Resolutions, and Climaxes Excellence as an effect |
| SCORE (OUT OF 100) | SCORE (OUT OF 100) |
| | |
| Judges Signature _____ | |
| TOTAL SCORE (OUT OF 200) | |

| | | | | |
|-----------------------------------|---|--------------------------------------|--|--|
| Not Met WEAK 0 to 39 | Occasionally FAIR 40 to 49 | Sometimes GOOD 50 to 69 | Frequently EXCELLENT 70 to 89 | Always SUPERIOR 90 to 100 |
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Arizona
Marching Band
Association

GENERAL EFFECT - MUSIC

Consider why each musical effect occurs to complete the program.

Did the Ensemble engage you dramatically?

| PROGRAM EFFECT | PERFORMANCE EFFECT |
|--|--|
| <p>TO WHAT DEGREE DOES THE PROGRAM DEMONSTRATE:</p> <ul style="list-style-type: none"> • Coordination of Musical and Visual elements • Imagination, Creativity, and Originality • Use of Time and Pacing of effects • Continuity and Flow between musical effects • Entertainment, Appeal, and Production Value of musical arrangements • Range and Variety of Expression, Nuance, Impacts, Resolutions, Aesthetic, Intellectual, and Emotional Efforts | <p>TO WHAT DEGREE DO THE PERFORMERS DEMONSTRATE:</p> <ul style="list-style-type: none"> • Communication of Musical Intent and Style • Musical Artistry, Technical Ability, and Excellence • Showmanship, Communication, and Audience Engagement over time • Clear delivery of Expressive Qualities, Musical Nuance, Impacts, Resolutions, and Aesthetic, Intellectual, and Emotional efforts • Professionalism |
| SCORE (OUT OF 100) | SCORE (OUT OF 100) |
| | |
| | |

| | | | | |
|-----------------------------------|---|--------------------------------------|--|--|
| Not Met WEAK 0 to 39 | Occasionally FAIR 40 to 49 | Sometimes GOOD 50 to 69 | Frequently EXCELLENT 70 to 89 | Always SUPERIOR 90 to 100 |
| Sub-Caption spread guidelines | VERY comparable: 1-3 tenths | MINOR differences: 4-6 tenths | DEFINITIVE differences: 7-9 tenths | SIGNIFICANT differences: 1+ point |

| BOX 1 | BOX 2 | | | BOX 3 | | | BOX 4 | | | BOX 5 |
|-------|-----------------|------------------|-------------------|-----------------|------------------|-------------------|-----------------|------------------|-------------------|--------|
| 0-39 | <i>Emerging</i> | <i>Realizing</i> | <i>Fulfilling</i> | <i>Emerging</i> | <i>Realizing</i> | <i>Fulfilling</i> | <i>Emerging</i> | <i>Realizing</i> | <i>Fulfilling</i> | 90-100 |
| | 40-43 | 44-46 | 47-49 | 50-55 | 56-64 | 65-69 | 70-75 | 76-84 | 85-89 | |

| PROGRAM EFFECT | PERFORMANCE EFFECT |
|--|--|
| <p>BOX 1: The criteria is <i>NOT MET</i> satisfactorily, and the overall program does not work together. Fundamental effect principles are <i>not demonstrated</i>.</p> <p>BOX 2: The ensemble <i>OCCASIONALLY</i> demonstrates understanding of the criteria. Fundamental effect principles are <i>occasionally evident</i>.</p> <p>BOX 3: The ensemble <i>SOMETIMES</i> demonstrates understanding of the criteria. The principles of effect are <i>often used</i> to increase the overall quality and interest of the program, with some areas of the show displaying higher-level elements.</p> <p>BOX 4: The criteria is <i>FREQUENTLY</i> met with few breaks in quality. The principles of effect are <i>frequently</i> utilized to craft a sound and engaging program from beginning to end. Higher level elements of design are apparent, with <i>frequent</i> success in deployment.</p> <p>BOX 5: The ensemble <i>ALWAYS</i> demonstrates a clear and complete understanding of the criteria. Principles of effect are apparent through <i>ALL</i> levels of the program and are utilized with full mastery.</p> | <p>BOX 1: The criteria is NOT MET. Performers are <i>unaware</i> of the skills required to create and sustain a connection with the audience.</p> <p>BOX 2: The criteria is <i>OCCASIONALLY</i> met. Performers show an occasional understanding of the appropriate skill sets to engage the audience.</p> <p>BOX 3: The criteria is <i>SOMETIMES</i> met. Performers show an understanding of the appropriate skill sets to engage and entertain the audience; but lapses in quality during demanding passages may mar the effect of the performance.</p> <p>BOX 4: The criteria is <i>FREQUENTLY</i> met with few breaks in quality. Performers frequently demonstrate a clear understanding of role, and recovery is fast. Demanding passages are handled with a greater degree of success and maturity. The program is consistently engaging and entertaining to the viewer.</p> <p>BOX 5: The criteria is <i>ALWAYS</i> met with little/no detectable break in quality. Performers always demonstrate a mature and complete understanding of their role and sustain a compelling connection with the audience from beginning to end.</p> |

Emerging- the ensemble portrays criteria within this box some of the time, and occasionally portrays characteristics of the previous box.

Realizing- the ensemble portrays criteria within this box most of the time.

Fulfilling- the ensemble portrays criteria within this box all the time, and occasionally portrays characteristics of the next box.



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MUSIC PERFORMANCE - ENSEMBLE

Credit the demonstration of all components inherent in the art of music.

How cohesive is the approach to ensemble performance?

| COMPOSITION | EXCELLENCE |
|--|--|
| TO WHAT DEGREE DOES THE MUSIC PROGRAM DEMONSTRATE: <ul style="list-style-type: none"> Quality and Creativity of the Orchestration Range, Variety, Depth, and Distribution of Technical Responsibilities Range, Variety, Depth, and Distribution of Tonal, Dynamic, and Expressive Responsibilities Range, Variety, Depth, and Distribution of Time, Pitch Orientations and Environments | TO WHAT DEGREE DO THE PERFORMERS (as an Ensemble) DEMONSTRATE: <ul style="list-style-type: none"> Ensemble Cohesiveness Blend and Balance of all Winds, Percussion and Electronics Rhythmic Accuracy, Uniformity of Articulation, and Tempo Control Musicianship and Musical Artistry Musical, Environmental and Physical Challenges |
| SCORE (OUT OF 100) | SCORE (OUT OF 100) |
| | |
| | |

| | | | | |
|-----------------------------------|---|--------------------------------------|--|--|
| Not Met WEAK 0 to 39 | Occasionally FAIR 40 to 49 | Sometimes GOOD 50 to 69 | Frequently EXCELLENT 70 to 89 | Always SUPERIOR 90 to 100 |
| Sub-Caption spread guidelines | VERY comparable: 1-3 tenths | MINOR differences: 4-6 tenths | DEFINITIVE differences: 7-9 tenths | SIGNIFICANT differences: 1+ point |

| BOX 1 | BOX 2 | | | BOX 3 | | | BOX 4 | | | BOX 5 |
|-------|-----------------|------------------|-------------------|-----------------|------------------|-------------------|-----------------|------------------|-------------------|--------|
| 0-39 | <i>Emerging</i> | <i>Realizing</i> | <i>Fulfilling</i> | <i>Emerging</i> | <i>Realizing</i> | <i>Fulfilling</i> | <i>Emerging</i> | <i>Realizing</i> | <i>Fulfilling</i> | 90-100 |
| | 40-43 | 44-46 | 47-49 | 50-55 | 56-64 | 65-69 | 70-75 | 76-84 | 85-89 | |

| COMPOSITION | EXCELLENCE |
|---|--|
| <p>BOX 1: The criteria is <i>NOT MET</i>.</p> <p>BOX 2: The composition <i>OCCASIONALLY</i> demonstrates understanding of the criteria. Quality orchestration is emerging but inconsistent. Musical skills and responsibilities are inconsistent between sections and might not align with the training/abilities of the ensemble.</p> <p>BOX 3: The composition <i>SOMETIMES</i> demonstrates understanding of the criteria. The orchestration of the music program is of good quality and generally aligns with the training/abilities of the ensemble. The composition demonstrates varied musical skills and responsibilities throughout the program, with some inconsistencies through phrases. Stylistic choices, musical responsibilities, and environments are generally clear, with some lapses in definition.</p> <p>BOX 4: The composition <i>FREQUENTLY</i> meets the criteria with few breaks in quality. The orchestration of the music program is of excellent quality and consistently aligns with the training/abilities of the ensemble. Musical expression and stylistic choices are varied and thoughtful throughout the composition. The environmental elements are well crafted and add significant depth to the quality of the composition.</p> <p>BOX 5: The composition <i>ALWAYS</i> demonstrates a clear and complete understanding of the criteria with little/no detectable break in quality. The orchestration is highly developed and includes a wide variety of dynamic and register situations that challenges the performers. The musical expression of the ensemble is always creative, tasteful, and highly varied. Stylistic and environmental choices are projected with a clear sense of maturity and confidence.</p> | <p>BOX 1: The criteria is <i>NOT MET</i>. The ensemble demonstrates little to no cohesion.</p> <p>BOX 2: The ensemble <i>OCCASIONALLY</i> demonstrates understanding of the criteria. Ensemble elements are occasionally clear. Major errors may persist, with efforts at recovery. The performers may not have the necessary skills/training to perform the music composition.</p> <p>BOX 3: The ensemble <i>SOMETIMES</i> demonstrates understanding of the criteria. Ensemble elements are generally well controlled, with some breaks in clarity. Successful recovery is evident.</p> <p>BOX 4: The criteria is <i>FREQUENTLY</i> met with few breaks in quality. The ensemble demonstrates excellent control of all elements, with quick recoveries when necessary.</p> <p>BOX 5: The ensemble <i>ALWAYS</i> demonstrates a clear and complete understanding of the criteria. Ensemble elements are superior throughout the program. Recoveries are effortless. The ensemble's skills are matched to the wide variety of responsibilities given.</p> |

Emerging- the ensemble portrays criteria within this box most of the time, and occasionally portrays characteristics of the box below.

Realizing- the ensemble portrays criteria within this box the vast majority of the time.

Fulfilling- the ensemble portrays criteria within this box most of the time, and occasionally portrays characteristics of the box above.



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MUSIC PERFORMANCE - INDIVIDUAL

Credit the demonstration of all components inherent in the art of music.

How cohesive is the approach to individual performance?

| CONTENT | ACHIEVEMENT |
|--|---|
| WHO OFFERED THE GREATER OPPORTUNITY TO SUCCESSFULLY DEMONSTRATE: <ul style="list-style-type: none"> Range, Variety and Depth of Tonal Responsibilities Range, Variety and Depth of Technical Responsibilities Range, Variety and Depth of Dynamic and Expressive Responsibilities Range, Variety and Depth of Simultaneous/Layered Responsibilities | WHO ACHIEVED THE BETTER: <ul style="list-style-type: none"> Range of Musical Mastery Articulation and Rhythmic Control Dynamic and Expressive Control Quality of Sound, including Pitch and Intonation Clarity and Uniformity of Instrumental Technique Musical, Environmental and Physical Challenges Concentration/Focus, Stamina, and Recovery |
| SCORE (OUT OF 100) | SCORE (OUT OF 100) |
| | |
| | |

| | | | | |
|-----------------------------------|---|--------------------------------------|--|--|
| Not Met WEAK 0 to 39 | Occasionally FAIR 40 to 49 | Sometimes GOOD 50 to 69 | Frequently EXCELLENT 70 to 89 | Always SUPERIOR 90 to 100 |
| Sub-Caption spread guidelines | VERY comparable: 1-3 tenths | MINOR differences: 4-6 tenths | DEFINITIVE differences: 7-9 tenths | SIGNIFICANT differences: 1+ point |

| BOX 1 | BOX 2 | | | BOX 3 | | | BOX 4 | | | BOX 5 |
|-------|-----------------|------------------|-------------------|-----------------|------------------|-------------------|-----------------|------------------|-------------------|--------|
| 0-39 | <i>Emerging</i> | <i>Realizing</i> | <i>Fulfilling</i> | <i>Emerging</i> | <i>Realizing</i> | <i>Fulfilling</i> | <i>Emerging</i> | <i>Realizing</i> | <i>Fulfilling</i> | 90-100 |
| | 40-43 | 44-46 | 47-49 | 50-55 | 56-64 | 65-69 | 70-75 | 76-84 | 85-89 | |

| CONTENT | ACHIEVEMENT |
|---|--|
| <p>BOX 1: The criteria is <i>NOT MET</i>.</p> <p>BOX 2: The ensemble <i>OCCASIONALLY</i> demonstrates understanding of the criteria. The musical responsibilities frequently challenge most of the performers beyond their abilities to successfully perform much of the program with quality.</p> <p>BOX 3: The ensemble <i>SOMETIMES</i> demonstrates understanding of the criteria. The musical responsibilities placed upon the performers are achieved by a majority of the ensemble with some inconsistencies between individuals within the various instrumental sections. The music program contains a variety of musical expression opportunities and a wider variety of stylistic choices, with some lapses in definition.</p> <p>BOX 4: The criteria is <i>FREQUENTLY</i> met with few breaks in quality. The musical responsibilities placed upon the performers allow for a quality performance by all instrumentalists in all sections. Lapses are minor and corrected quickly. Musical expression and stylistic opportunities are varied and thoughtful for all instrumental sections. The individuals demonstrate a wide variety of expression through the program with little inconsistency from member to member.</p> <p>BOX 5: The ensemble <i>ALWAYS</i> demonstrates a clear and complete understanding of the criteria with little/no detectable break in quality. All individual's fundamental sound is highly developed and they respond with great agility to the wide variety of dynamic and register situations contained in the musical program. Lapses in control are not evident. Stylistic and expressive choices are projected with a clear sense of maturity and confidence by all individuals.</p> | <p>BOX 1: The criteria is <i>NOT MET</i>. The ensemble demonstrates little to no cohesion.</p> <p>BOX 2: The ensemble <i>OCCASIONALLY</i> demonstrates understanding of the criteria. Individual achievement is occasionally clear and there might be a significant difference in quality between individuals within various instrumental sections. Some major errors may persist, with efforts at recovery.</p> <p>BOX 3: The ensemble <i>SOMETIMES</i> demonstrates understanding of the criteria. Individual achievement of the various musical responsibilities is often met by a majority of the ensemble. Successful recovery is evident.</p> <p>BOX 4: The criteria is <i>FREQUENTLY</i> met with few breaks in quality. All individuals demonstrate a strong understanding of the various musical responsibilities throughout the program, with quick recoveries when necessary. The performers utilize all proper instrumental techniques for their instrument.</p> <p>BOX 5: The ensemble <i>ALWAYS</i> demonstrates a clear and complete understanding of the criteria. All individuals in all sections demonstrate superior achievement throughout the program. Recoveries are effortless. The individual skills are well matched to the wide variety of responsibilities given in the musical program.</p> |

Emerging- the ensemble portrays criteria within this box most of the time, and occasionally portrays characteristics of the box below.

Realizing- the ensemble portrays criteria within this box the vast majority of the time.

Fulfilling- the ensemble portrays criteria within this box most of the time, and occasionally portrays characteristics of the box above.



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Association

PERCUSSION PERFORMANCE

Credit the demonstration of all components inherent in the art of music and percussion performance. Consider how and why each event occurs throughout the design.

| CONTENT | ACHIEVEMENT |
|---|---|
| <p>TO WHAT DEGREE DOES THE PERCUSSION ENSEMBLE COMPOSITION DEMONSTRATE:</p> <ul style="list-style-type: none"> • Enhancement of the Overall Music Program • Consistency of Tone Quality and Sonority • Musicality, Phrasing and Expression • Variety, Range, and Depth of Transitions and Rhythmic Responsibilities • Simultaneous Responsibilities • Creativity | <p>TO WHAT DEGREE DO THE PERFORMERS DEMONSTRATE:</p> <ul style="list-style-type: none"> • Uniformity and Quality of Technique and Sound Production • Precision and Clarity • Blend and Balance (both within and between sections) • Vertical Alignment, Tempo Control, Rhythmic Interpretation • Style and Idiomatic Interpretation • Musical, Environmental and Physical Challenges |
| SCORE (OUT OF 100) | SCORE (OUT OF 100) |
| | |
| | |

| | | | | |
|-----------------------------------|---|---|--|---|
| Not Met WEAK 0 to 39 | Occasionally FAIR 40 to 49 | Sometimes GOOD 50 to 69 | Frequently EXCELLENT 70 to 89 | Always SUPERIOR 90 to 100 |
| Sub-Caption spread guidelines | VERY comparable: 1-3 tenths | MINOR differences: 4-6 tenths | DEFINITIVE differences: 7-9 tenths | SIGNIFICANT differences: 1+ point |

| BOX 1 | BOX 2 | | | BOX 3 | | | BOX 4 | | | BOX 5 |
|-------|-----------------|------------------|-------------------|-----------------|------------------|-------------------|-----------------|------------------|-------------------|--------|
| 0-39 | <i>Emerging</i> | <i>Realizing</i> | <i>Fulfilling</i> | <i>Emerging</i> | <i>Realizing</i> | <i>Fulfilling</i> | <i>Emerging</i> | <i>Realizing</i> | <i>Fulfilling</i> | 90-100 |
| | 40-43 | 44-46 | 47-49 | 50-55 | 56-64 | 65-69 | 70-75 | 76-84 | 85-89 | |

| CONTENT | ACHIEVEMENT |
|---|---|
| <p>BOX 1: The criteria is <i>NOT MET</i>.</p> <p>BOX 2: The ensemble <i>OCCASIONALLY</i> demonstrates understanding of the criteria. The percussion composition does not successfully support the music program and is not compatible with the training/abilities of the performers. Instrumental tuning may cause significant balance issues to the wind section. Musical expression is sustained occasionally, but there may be lapses in the ensemble's understanding of their role. Stylistic choices are present but may be undeveloped or repetitious.</p> <p>BOX 3: The ensemble <i>SOMETIMES</i> demonstrates understanding of the criteria. The percussion composition is generally supportive of the entire music program, but occasional sections are beyond the capabilities of some of the performers. Instrumental tuning is clear and appropriate and balances well with the wind section. The ensemble demonstrates varied musical expression throughout the program, with some inconsistencies through phrases. A wider variety of stylistic choices are explored, with some lapses in definition. The percussion ensemble enhances the overall quality of the full musical program.</p> <p>BOX 4: The criteria is <i>FREQUENTLY</i> met with few breaks in quality. The percussion composition is highly coordinated and enhances the entire musical program. A strong sense of "fundamental sound" exists through the entire program, even in the most challenging sections. Lapses are minor and corrected quickly. Musical expression is varied, thoughtful, and is fully integrated with the complete musical program. The ensemble demonstrates a wide variety of expression through the program with little inconsistency.</p> <p>BOX 5: The ensemble <i>ALWAYS</i> demonstrates a clear and complete understanding of the criteria with little/no detectable break in quality. The ensemble's fundamental sound is highly developed and responds with great agility to a wide variety of dynamic, rhythmic, and technical situations. Lapses in control are not evident. The musical expression of the ensemble is always creative, tasteful, and highly varied. Stylistic choices are projected with a clear sense of maturity and confidence and <i>ALWAYS</i> support the full musical presentation to the highest level of artistry and musicianship.</p> | <p>BOX 1: The criteria is <i>NOT MET</i>. The ensemble demonstrates little to no cohesion.</p> <p>BOX 2: The ensemble <i>OCCASIONALLY</i> demonstrates understanding of the criteria. Ensemble tempo control is occasionally clear. Some major errors may persist, with efforts at recovery. The performers often do not display an awareness of their role in the overall musical presentation.</p> <p>BOX 3: The ensemble <i>SOMETIMES</i> demonstrates understanding of the criteria. Tempo and balance are generally well controlled, with some breaks in clarity or consistency. Successful recovery is evident. Performers frequently demonstrate and clear understanding of their role in the overall musical presentation.</p> <p>BOX 4: The criteria is <i>FREQUENTLY</i> met with few breaks in quality. The ensemble demonstrates strong balance and control of tempo throughout the program, with quick recoveries when necessary. Performers consistently demonstrate and clear understanding of their role in the overall musical presentation.</p> <p>BOX 5: The ensemble <i>ALWAYS</i> demonstrates a clear and complete understanding of the criteria and their role in the complete musical presentation. Tempo control and balance are superior throughout the program. Recoveries are effortless. The ensemble's skills are matched to the wide variety of responsibilities given.</p> |

Emerging- the ensemble portrays criteria within this box most of the time, and occasionally portrays characteristics of the box below.

Realizing- the ensemble portrays criteria within this box the vast majority of the time.

Fulfilling- the ensemble portrays criteria within this box most of the time, and occasionally portrays characteristics of the box above.



Band _____
 Class _____
 Judge _____
 Date _____

AUXILIARY PERFORMANCE

Credit the composition and orchestration of the auxiliary design, the effective support of the musical and visual program, and the achievement of technical and expressive qualities with sensitivity to the unique design challenges inherent in different ensemble sizes.

| COMPOSITION | EXCELLENCE |
|---|---|
| <p>TO WHAT DEGREE DOES THE AUXILIARY DEMONSTRATE:</p> <ul style="list-style-type: none"> Fulfillment of the Concept/Programmatic Interpretation Depth and Quality of Design of Equipment and Body Depth and Quality of Staging Musicality through Dynamic Efforts of Space, Time, Weight & Flow Production Value of Costume and Color Choices | <p>TO WHAT DEGREE DO THE PERFORMERS DEMONSTRATE:</p> <ul style="list-style-type: none"> Excellence/Achievement in Equipment and Body Achievement of Spacing, Line, Timing, and Orientation Training, including Concentration, Stamina, and Recovery Achievement of Dynamic Gradations and Effort Changes Adherence to a chosen Style of Movement, Equipment or Motion Understanding of Roles/Poise |
| SCORE (OUT OF 100) | SCORE (OUT OF 100) |
| | |
| Judges Signature _____ | |
| TOTAL SCORE (OUT OF 200) | |

| | | | | |
|-----------------------------------|---|--------------------------------------|--|--|
| Not Met WEAK 0 to 39 | Occasionally FAIR 40 to 49 | Sometimes GOOD 50 to 69 | Frequently EXCELLENT 70 to 89 | Always SUPERIOR 90 to 100 |
| Sub-Caption spread guidelines | VERY comparable: 1-3 tenths | MINOR differences: 4-6 tenths | DEFINITIVE differences: 7-9 tenths | SIGNIFICANT differences: 1+ point |